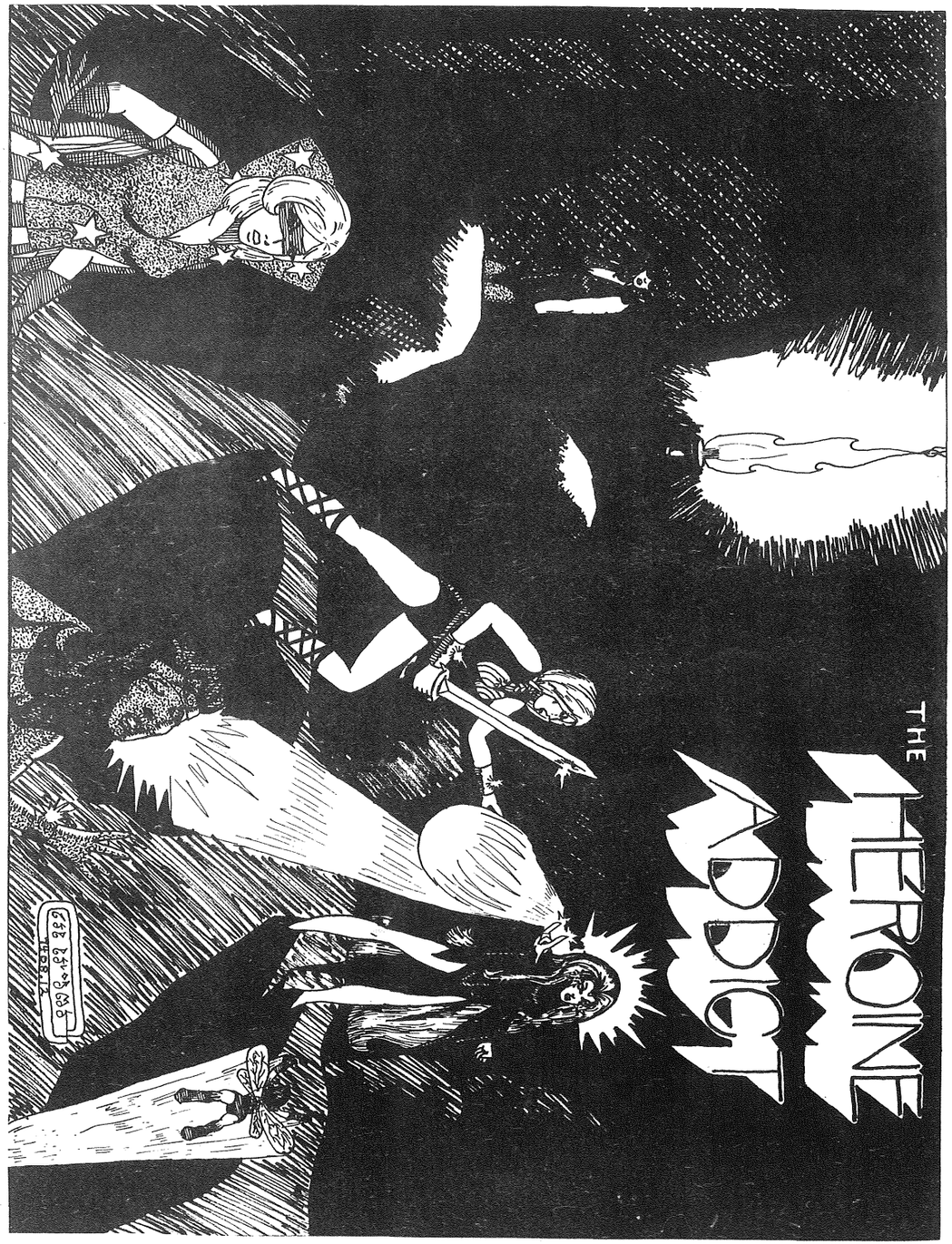
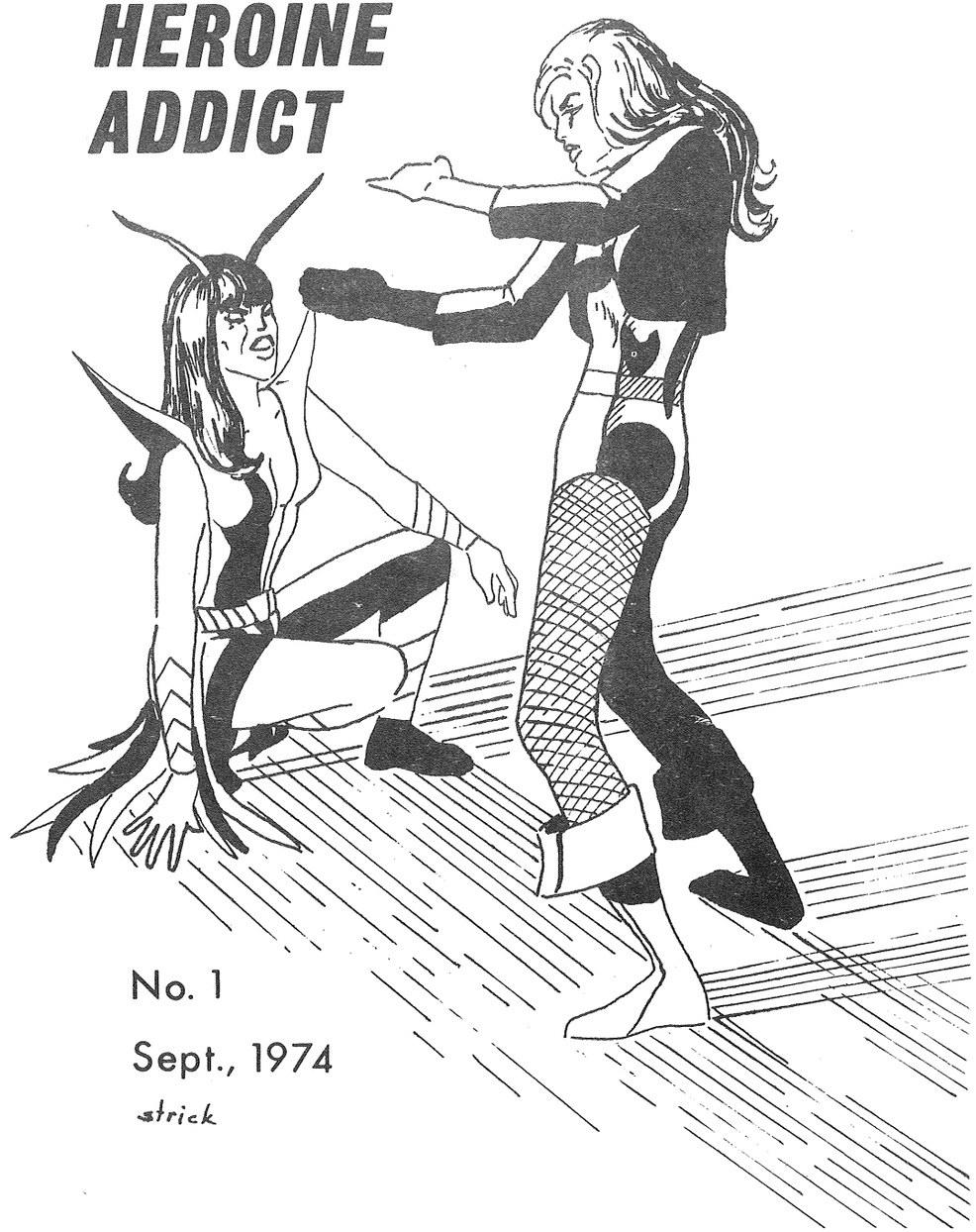


The HEROINE ADDICT



No. 1

Sept., 1974

strick

THE HEROINE ADDICT, Volume 1, #1, September, 1974. Published bimonthly by THE COMICS HEROINES FAN CLUB, a division of The Adventure Heroines Publishing Association, P.O. Box 10956, Baltimore, Md. 21234. *All written contents copyright (c) 1974 by Albert Tanner unless otherwise indicated. Artwork includes original illustrations of characters copyrighted by National Periodical Publications, Inc. and Marvel Comics Group. All material submitted becomes the property of the publisher unless otherwise arranged by mutual agreement.* For subscription information, see below.

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SUBSCRIBING MEMBERSHIP

Club members receive copies of all AHPA publications, which include bimonthly fanzine issues and special fully-illustrated fiction publications. They are eligible to nominate and vote for the winners of national CHFC awards, to take part in all club-sponsored projects and activities, and to obtain original artwork and other special-interest items offered through THA.

The club's publishing and mailing costs are met by the payment of membership dues, supplemented by the direct sale of publications to nonmembers. The club-dues account of each member is being charged 75¢ for THE HEROINE ADDICT #1.

TO JOIN THE CHFC...

Write to: Albert Tanner
Box 10956
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Please inclose a self-addressed, stamped envelope. We will promptly send you full information about the club and its publications. We will also inclose a registration form through which you can join immediately and with which you can indicate your own specific club interests, if any.

CONTRIBUTIONS

We will be happy to receive samples of the work of new artists and writers interested in becoming AHPA contributors.

Objectives and Objections

by Albert Tanner, editor

The first issue of a new magazine customarily contains a statement of its ojectives and policies. This is a good idea, for the readers then know what to expect in future issues, and they have something to talk about while they wait in line to mail their letters of comment to the editor. So let's take a crack at it.

In the first place, our purpose is *not* to produce "just another comics fanzine." They already exist in abundance, and we would have no particular reason simply to add another to the list. We have something different in mind: the publication of the nation's *only* regularly issued fanzine devoted entirely to readers, writers and artists interested in comics heroines and their counterparts in other media. Judging by the response we have already received, many feel there has been a void in this area which sadly needs to be filled. We hope to fill it, not sadly but happily, with a provocative, entertaining, and delightfully illustrated little 'zine which will grow longer and ever better as time goes on and our subscribers multiply.

We have many intriguing plans and potential ideas cooking which we really believe will both surprise and please you as we present them in THA issues. One thing is certain: The Comics Heroines Fan Club will be an imaginative, *active* organization, offerring members opportunities to exercise and express their interest in adventure heroines in all kinds of ways.

You may be wondering how we can be so confident of being able to maintain a bimonthly publication schedule when so many other fanzines have not. The answer lies in the outstanding cooperation of our contributors, and especially in the key roles played by the department editors. Under my general direction, each department editor assumes the initiative and responsibility involved in laying out and preparing several pages in camera-ready format, using material of his or her own creation and/or contributions submitted to me by other writers and artists. The success of THA thus depends greatly on the creativity and dependability of these vital people, who in many ways function virtually as separate editors in their own right. Needless to say, we'll be looking for the same kind of spirit and ability where the addition of new department editors in the future is concerned, and some such additions are already in the planning stage.

Our rather complex but closely coordinated organizational structure not only allows a practical and necessary division of labor, but also provides a variety of individual styles and approaches in each issue which will be a unique THA asset from a reader's point of view. Our staff members (aren't you glad not to have that word "bullpen" thrown at you *again here*!) may not be the most experienced or skilled in the publishing world, but their fresh talent and genuine enthusiasm qualify them beautifully for the job at hand, and they all honestly share *your* interests and concerns. I have a feeling that as you get to know them through their written and artistic statements, you'll be just as delighted with their spirit and their work as I have been.

The opinions expressed by our writers will not necessarily represent any "official position" of the publication itself, and in fact, we will make a point of publishing more than one side of controversial issues. So we do not even *hope* that you will always agree with what you see here; we hope only that you will always find it interesting and honestly presented.

If you ecstatically support or violently disagree with something you see in THA - or when you have more-moderate comments to make, for that

matter - by all means let us know. We want to hear from you; it's communication which makes this thing so fascinating for all of us. We'll pass on to our contributors your comments on their work, and letters of general interest will be published in future issues as time and space allow.

We received so many worthy contributions for THA #1 that space/cost limitations forced us to hold some of them in reserve for November's THA #2. From what we have seen so far, including samples of the work of new writers and artists who are just now contacting us about their interest, there will be no shortage of available talent or material of excellent quality. Nevertheless, we will always have the welcome mat out for potential new contributors. If you have something of your own in mind, let us know about it and we'll be glad to discuss the possibilities with you.

I am extremely excited about the early potentials for our up-coming special *fiction* publications. These will not be "X-rated" underground-type magazines, but neither will they be just amateur imitations of the newsstand comic books. They will be published under the banner of The Adventure Heroines Publishing Association because we do not want a "CHFC" designation to turn off people who do not read comic books as such. Copies will be mailed to all CHFC members, but we will also seek to develop other more general markets for their sale, both directly and by mail. We will give all of you a chance to help in that respect, for the more sales we can chalk up, the more and better AHPA fiction *and* fanzines we will be able to produce for our members' enjoyment.

These adventure-fiction 'zines will be devoted entirely to panel art stories and well-illustrated short stories. Some of them are already in production, and now that a basic THA organization has been established, we will be stepping up our planning with fiction authors and artists. Once you have seen the first issue, hopefully by December, I think you will understand why we on the staff are so intrigued by the possibilities of this new magazine concept. (You will, as promised, be getting a chance to tell us what kinds of new action heroines you would like to see included, too!)

If you are a wide reader of fanzines and other limited-press publications (are "really into fandom," as they say) don't look for comparisons here. In neither content, format nor philosophy are we attempting to follow the "established patterns." We seek only to express our own values - to attain our own standards - and simply to offer . . . "our best to you."

ILLUSTRATIONS

Front Cover: Carol Strickland
Page 2, top: Scott Taylor
Page 2, center: Carol Strickland
Page 2, bottom: Ted Delorme
Page 4: Carol Strickland
Page 5: Mercy Van Vlack
Page 8: Scott Taylor
Page 9: Mercy Van Vlack
Page 10: Mercy Van Vlack
Page 11: Ted Delorme
Page 12: Carol Strickland
Page 13: Carol Strickland
Page 15, top: Valeria Beasley
Page 15, bottom: Chris Padovano
Page 17: Scott Taylor
Page 18: Mercy Van Vlack
Back Cover: Ted Delorme

Page layouts by: Dwayne Best, Ted Delorme, Scott Gibson, Carol Strickland, Al Tanner, Mercy VV.

THE HEROINE REVUE

SHANNA
THE SHE-DEVIL

The jungle heroine - just what is the fascination about her? Ever since the coming of Tarzan, women counterparts have been swinging on vines alongside him. Even when the more orthodox comic heroines began to die out, the jungle gals persisted in hanging on. JANN, SHEENA, LORNA and others were the leaders in the Fifties dominating the entire heroine field. Today, we have SHANNA and RIMA, both relatively new additions to the jungle. They are better characterized, better plotted, and in most cases, better drawn than their predecessors - yet they embody that same jungle savagery, coupled with feminine beauty that shot LORNA and her like to fame 20 years ago.

Shanna's career began, appropriately enough, in SHANNA, THE SHE-DEVIL #1, (Dec., 1972). That, in itself was a minor feat; for, rarely in the comics world does a super-hero debut in his very own book. He generally works up to the occasion by proving himself worthy in a strip in some other magazine first. This was the case for SUPERMAN, SPIDER-MAN, CAPTAIN MARVEL and BATMAN, comicdom's biggest heroes ever. For a previously unknown heroine to do it seemed impossible. It would appear as a display of arrogant confidence, an air of calm self-assurance that any male chauvinist would find infuriating. But do it, Shanna did.

Shanna was part of a movement by MARVEL COMICS to both boost the status of comic heroines and to attract more female readers. This admirable effort encompassed the creation of 3 new titles geared toward women. There was THE CAT, NIGHT NURSE, and, of course, SHANNA. With the exception of the two previously mentioned books, both of which went on sale about one month earlier, I believe Shanna was the first heroine to debut in a title of her very own ever. At any rate, she was the first to do so in at least twenty years.

Her origin story, written by Carole Seuling and Steve Gerber, and drawn by George Tuska, has to be one of the most beautifully composed, tear-jerking adventures ever written by anyone at MARVEL. (Or DC too, for that matter!) The tale dealt largely with the relevant topic of cruelty to animals, a subject never before (nor henceforth) explored in a comic magazine. Titled simply, "Shanna, the She-Devil," this initial story opens with a fast-paced sequence in which our jungle queen does battle with a couple of poachers. It is in a second confrontation with them later that Shanna's almost maniacal aversion to cruelty to

animals first surfaces. She crashes into camp and begins flinging the villains' guns about, shouting, "Allow me to help you pack! Here are your guns!" Whereupon she begins bashing rifles against trees. "And your shells!" she adds, hurling ammunition about. "You musn't forget these! Else, what would you use to rend the flesh of helpless animals?" With that bit of stark commentary, she proceeds to bash the poachers' heads in.

But, in typical Marvel style, Shanna is finally knocked out, and begins dreaming about her origin, so the reader can learn how the She-Devil came to be. Briefly, it is revealed that, as a child, Shanna O'Hara witnessed her father accidentally shoot her mother. Later, when she grew up, Shanna became a veterinarian for the Municipal Zoo. In a truly horrifying sequence, all the zoo animals are shot dead one night by a sniper. Dr. O'Hara (Shanna) hurries to the scene and discovers one leopard wounded, but not yet dead. While she attempts to help it, a zoo guard shoots it dead, fearing that it is about to attack. It is these two events, coupled with an attempted mugging sometime later that drives Shanna back to Africa, where she grew up. She takes with her two cubs of the leopard she had tried to save, hoping to return them to a natural jungle exsistence. End of flashback. Needless to say, it is only a matter of time before the She-Devil escapes the clutches of the poachers, and eventually treats them to their just desserts. All in all, the story has some excellent touches. It is definitely a cut above the typical Marvel origin tale. George Tuska provides some really exciting visual touches, capturing the real mood of the series. Perhaps the one mar on the story is the corny, last-page introduction of Shanna's leading man and eventual boyfriend, Patrick McShane, the local game warden. He speaks with an (I assume) Australian accent that would make a kangaroo blush. The story had already wound to a satisfactory close before Pat ever appeared on the scene, and his presence in those last four panels looked like a last-minute tack-on job.

#2 introduced Ross Andru as Shanna's regular artist. This issue transported Shanna and her two faithful cats Ina and Biri out of the jungle and into the Sahara desert. Working through SHIELD (which was to become a regular part of this book), Shanna destroyed a slave-ring headed by a vicious criminal. This is by far the most violent of any of the Shanna sagas published to date. She is portrayed as a merciless, cold-blooded avenger. She and the cats actually murder a henchman, feeling he doesn't deserve to live.

The third issue pitted the She-Devil against an exiled dictator who has plans to regain his former position. This story, "Moon of the Fear-Bulls," carried the barest threads of the first continuing plot for Shanna. A mysterious cloaked figure darts in and out of the tale, finally being killed just before he can relay an important message to our heroine.

#4 initiated a subtle but major change in the character. Where before, Shanna had been a sort of female Tarzan, it was now that she seemed to enter the super-heroine field. For the first time, Shanna was fighting a typical Marvel super-villain, the Mandrill. Another first, Patrick McShane finally took an active part in the story. Up until now, he'd simply remained on the sidelines, doing nothing more than proposing to Shanna all of the time. And, the cryptic message from the previous issue was revealed, setting Shanna and Patrick off on their longest adventure to date. The Mandrill and his army of women had kidnapped Shanna's father, hoping to force her into helping him rule most of Africa. This issue marked Shanna's first return to the, ahem, "civilized world." She is decked out in an evening gown for the better part of the adventure. She even has her cats on leashes! (And Ms. O'Hara is supposed to be helping these cats adjust to normal jungle life?) While Shanna defeats the Mandrill, she is still unable to free her father from the clutches of Mandrill's army of women. Which brings us to...

Shanna #5, and the introduction of one of the best villainesses to appear in several years: Nekra, Priestess of Darkness. Not only is this lady supremely sinister, she proves to be too powerful for Shanna. Through trickery, the She-Devil manages to render Nekra unconcious, then the issue (and the magazine) end there, with Patrick and Shanna wondering how they'll restrain the villainess once she comes to.

This final issue pushed Shanna even more into the super-heroine vein. Steve Gerber had now taken over the writing chores. SHIELD was virtually a regular feature in the book, and a cameo appearance by Professor X of the X-Men served to make the jungle image of this series virtually non-exsistant. Oh, yes...This ish is also notable for a letter on the letters page, written by a distinguished gentleman whose initials are Albert Tanner!

From there (August, '73), Shanna jumped to a brief appearance in the first issue of the new KA-ZAR book. Very brief. She entered the plot in the very last panel as a captive of the evil Red Wizard. Naturally, she guested in #2, and, with Ka-Zar, managed to overcome the Wizard and his schemes. She explains to Ka-Zar that, after defeating Nekra, she was about to go in search of her father when she was abducted by the Red Wizard's pet pterodactyls. (Pet pterodactyls?) They carried her to the Hidden Jungle, to the Wizard's castle. Thus, one would think that her adventure with Ka-Zar had happened only hours after her showdown with Nekra. This would later be proved untrue.

All in all, this team-up with Ka-Zar was a fairly good one, but author Mike Friedrich failed to capture much of Shanna's character--he has her constantly spouting flippant remarks, something she had seldomly done previously.

At this point, one of the cleverest tie-ins ever employed brought Shanna into the DAREDEVIL series. For over two years, DD had been involved with a San Francisco police commissioner named Robert O'Hara...In DD#109, it was revealed that Comm. O'Hara is (or was) the older brother of Shanna's father, now known to be dead. The She-Devil makes another last-panel appearance here, telling her uncle and Daredevil that she knows who killed her father. #110 reveals the murderers to everyone...Mandrill and Nekra, of course. While Shanna is present in both of these issues, it isn't until #111 that she again dons her familiar leopard-skin outfit and goes into action.

At this point, the time period inconsistency surfaces--while we had been told in KA-ZAR #2 that Shanna's adventure in the Hidden Jungle occurred only hours after her battle with Nekra, DD #111 establishes that much more happened between SHANNA #5 and KA-ZAR #1. We learn that, after defeating Nekra, Shanna went for help to transfer the villainess to jail. While she was gone, the Priestess broke loose and killed Patrick. Shanna then embarked on a fact-finding journey to learn the wherabouts of Nekra, that she might enact some revenge. Thus, it had to have been several days after the closing pages of the last Shanna issue that the Ka-Zar story took place. A rather trivial point at best, but it does point out the occasional dead-ends that comic book writers script themselves into.

The She-Devil's fourth and final appearance with Daredevil, in #112, wound to a close the story which began in SHANNA #3. It's only too bad that the She-Devil wasn't allowed to play a bigger part in the final capture and defeat of Mandrill and Nekra. She had to content herself with mopping up a few henchmen--uh, henchwomen, while DD and Black Widow went after the big fish. One might think, especially after witnessing Shanna exact her own brand of revenge in earlier stories, that she would want the satisfaction of at least ripping Nekra into a thousand pieces, considering that the villainess was responsible for the deatns of both Patrick McShane and Shanna's dad. Apparently cruelty to animals does more towards rousing Shanna's anger than cruelty to people does.

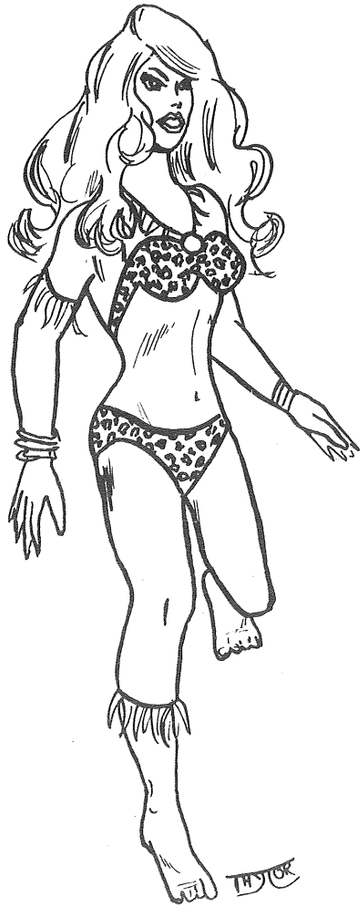
Confirmed Shanna fans at least had the satisfaction of seeing author Gerber handling the jungle girl in much the same style he used in scripting her adventures in SHANNA #4 and #5. Gone are the sarcastic and snide remarks that made Ms. O'Hara so unlikeable in her KA-ZAR appearances.

To date, DD #112 has been the She-Devil's last appearance. However, MARVEL has promised that she will resurface soon in their black and white title, SAVAGE TALES. Whether this reappearance will be as a guest in the KA-ZAR series, or in a strip of her own is as yet uncertain. But, hopefully, it will lead to guest spots in several of MARVEL's regular 32-pagers, and eventually...back into a book of her own.

NEXT ISSUE: This article started out to be a comprehensive study of all of the jungle heroines, but somehow, I got sidetracked. The more I wrote about SHANNA, THE SHE-DEVIL, the more I thought of to include in this review.

But, in the interest of fair play and of equal time, I must allow the other jungle heroines some space, too. So, next issue, my review will concern itself with RIMA, JANN, LEOPARD GIRL and as many other ladies of the tropical flora and fauna as I can get my hands on.

AN EDITORIAL COMMENT



I don't necessarily disagree with Scott's view that Shanna was designed "to attract more female readers," but I must say I do find it a very provocative statement. I think a case could easily be made for just the opposite view: that many of the comics heroines, with the jungle beauties as prime examples, have in fact been created with their appeal to male readers primarily in mind. (To the extent that this might indeed be the case, let me hasten to say that I have no objection whatever!)

There are two separate questions here. First, what has been the comics publishers' goal as far as their heroines' relative appeal to the two sexes is concerned? Secondly, regardless of intent, what has been the effect in this respect? Do such adventure heroines as Shanna, Supergirl and Batgirl actually generate more male or more female fans?

Obviously the second question is a most complex and intriguing one. For one thing, it raises the further question of just what is a "fan" as opposed to a regular reader. Does Superman perhaps have a higher per cent of female fans and a lower per cent of female regular readers than Shanna?

I've often mulled over questions like this, and very likely you have too. They are among the kinds of questions we want to examine in future THA issues. There may be no definitive answers, but that's just what makes them such intriguing questions. We hope our THA lettercols will be spiced by your views on such matters, for they are of interest to all CHFC members. Come on! Write! A.T.

MARGINAL MUTTERINGS

by Dwayne Best

As the title might indicate, this column has no consistent theme or great significance. Now and in the future i'll be using this page to do a variety of things.

******

Now on to something slightly more important. I thought it would be interesting to establish exactly what we meant when someone asked us what the CHFC was interested in, and so i have begun to compile a list of all the heroines that have ever appeared. As of this writing i have sixty-nine on the list, and that includes most of the more well-known heroines from the 40's to the 70's, plus several of the more obscure ones. But i can't finish it alone. What i am looking for is heroines from the 40's and 50's, especially those from the minor publishing houses. However, in many DC comics, notably in Superman Family titles, characters from other worlds were introduced, sometimes in only one panel or so, and i'm looking for these as well, if they're heroines. But if you can think of any others i might not have, send them along too.

******

There is a slight chance that we will be seeing a few more super-heroines in action in the next few months. Since Aquaman recently attained a temporary spot in Adventure and Hawkman will likely be revived, perhaps in Action, it would certainly be nice to see Hawkgirl and Mera again, and maybe even Aquagirl. Hawkgirl seems likely, the other two less so.

******

Is there anyone else out there who prefers Batwoman to the current Batgirl? It would certainly be nice to have her disappearance and long absence explained. I have always thought she and Batman would make a good couple. Batgirl is too young for Batman and too old for Robin (from a romantic point of view), but that's probably what was intended.

SPECIAL ANNOUNCEMENT !

Beginning in THA #2 we will be initiating a pen-pals column. This is for CHFC members who want to correspond with others who share their interests in comics heroines. If you would like to be included, please confirm by sending me (1) your name, (2) your address, (3) your age (or simply write "adult" if you prefer and if that applies), and (4) a summary in one sentence (no more,please!) of your main interests in regard to correspondence. Note that if we do list you, it will be with the understanding that you will answer all letters you receive. Send all information, comments, etc. to:

** Dwayne Best; 6 Nobile Lane; Poughkeepsie, New York 12603

Spotlight ON

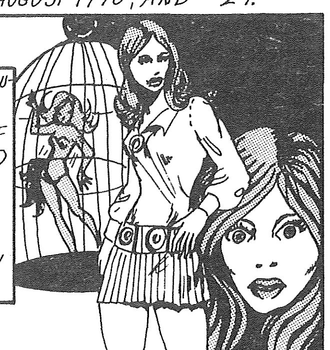
TEEN TITANESSES

Wonder Girl

THE TEEN TITANS BEGAN THEIR CAREER IN THE JUNE 1964 ISSUE OF **BRAVE & BOLD** #54, AND, BY THEIR SECOND APPEARANCE, **BRAVE & BOLD** #60, JUNE '65, THEY GAINED A MOST IMPORTANT TEEN-MATE, * **WONDER GIRL** * WHO WAS IN EVERY ADVENTURE AFTER THAT UNTIL **TEEN TITANS** #43, FEBRUARY 1973, THEIR LAST. KNOWN FOR HER FEMININITY AND BEAUTY, SHE ALSO EXHIBITED TRUE FIGHTING SKILL AND COURAGE - OFTEN SAVING HER FELLOW **TITANS** WITH AMAZING ABILITY. AN **AMAZON ISLE** CHILD, **W.G.** HAD ALL OF **WONDER WOMAN'S** BULLETS AND BRACELETS, LASSO, STRENGTH, AGILITY & FLYING POWERS, AS WELL AS A READY WIT AND NATURAL CHARM.

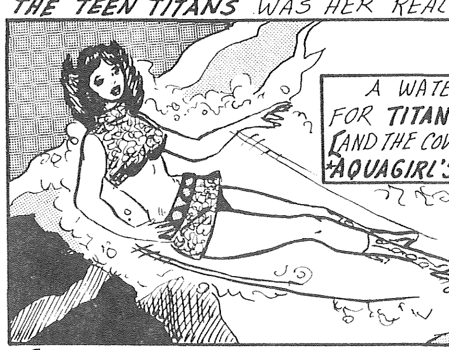
BUT, IT WASN'T UNTIL **THE TEEN TITANS** AUGUST 1969 ISSUE #22 THAT HER ORIGIN REVEALED HER AS A NON-PERSON ORPHAN ADOPTED BY THE **AMAZONS** AND GIVEN THEIR POWERS THROUGH **PAULA'S PURPLE RAY**. IN THIS SAME ISSUE, SHE CHANGED TO HER CURRENT COSTUME AND MOVED INTO AN APARTMENT WITH **SHARON TRACY**, FEATURED IN **TEEN TITANS** #28, AUGUST 1970, AND #29.

Lilith



BEFORE **SHARON TRACY** HAD HER ONE ISSUE ADVENTURE, HOWEVER, THE **TITANS** WERE TROUBLED, THEN JOINED BY * **LILITH** * A RED-HAIRED "WITCH-CHILD" WITH MYSTERIOUS ESP POWERS. SHE CAME WITH A CRISIS IN ISSUE 25 OF **THE TEEN TITANS**, FEBRUARY 1970, AND REMAINED WITH THEM EVERY ISSUE EXCEPT #29, A **BRAVE & BOLD** WITH **BATMAN** #102, AND **TEEN TITANS** #40, 41. ALSO AN ORPHAN LIKE **WONDER CHICK**, **LILITH** SPENT FOUR SOLO STORIES TRYING TO TRACK DOWN HER ELUSIVE PAST, BUT FINALLY DECIDED THAT WITH **THE TEEN TITANS** WAS HER REAL HOME.

Aquagirl



A WATER-BREATHING SUPER-SHE WHO WAS CONSIDERED FOR **TITAN** MEMBERSHIP BUT ONLY MADE A GUEST APPEARANCE [AND THE COVER] IN **TEEN TITANS** # 30, DECEMBER 1970. **TULA**, * **AQUAGIRL'S** * ALIAS, SOLOED WITH **AQUALAD** IN THAT ISSUE.

SEND ALL SUGGESTIONS, SCRIPTS, AND COMMENTS ON THIS COLUMN TO * MERCY VAN VLACK * 1939 TOWNSHIP LINE ROAD * NORRISTOWN, PENNSYLVANIA * 19401 I THANK YOU!

CHARACTERS AND LOGO COPYRIGHT 1974 NATIONAL PER. PUBS. INC.

WOULD YOU LIKE TO SEE THE TEEN TITANESSES REVIVED BY DC?

SEE PAGE 15 OF THIS ISSUE!

YOU'VE SAID YOU WANT TO SEE MORE ADVENTURE HEROINES IN PRINT.
WE'RE GOING TO BRING THEM TO YOU IN OUR OWN NEW FICTION 'ZINES!

HIT or MISS

by Jeff Thompson

Hit. A word difficultly described. What makes one pop song a hit while ten others miss? Why did Wonder Woman command her own thriving magazine a mere six months after her debut and such heroines as Iron Lady, Black Cat and Phantom Lady bite the dust shortly after their appearances? What makes for a winning comics heroine? This is the riddle which we shall explore in this two-part article.

After the 1942 appearance of the sensational Wonder Woman, comicdom became riddled with fighting females, yet only two main Golden Age heroines have survived into the 'seventies besides the Amazon Princess: Black Canary and Mary Marvel.

Were the myriad of heroines' aborted careers due to imitation of already popular characters? This would seem a logical excuse, yet some females extensions of established heroes have proven successful and others not. Obviously one set rule for popularity does not apply.

Utilizing the theory of "the natural superiority of women" set forth by Dr. Ashley Montagu, psychologist Dr. William Moulton Marston, under the pseudonym of Charles Moulton, created *the* heroine, a "Wonder Woman." She could outrun speeding cars and ricochet bullets with her Amazon bracelets - a voluptuous beauty who has had her hands full since her simultaneous debut in SENSATION COMICS #1 (January, 1942) and ALL-STAR COMICS #8 (December-January, 1941-42 with pursuing evil-doers and rescuing (until his death) her boy friend Steve Trevor, "the impetuous darling," as Diana called him in SENSATION COMICS #1. Wonder Woman appealed to both boys and girls, and despite attacks on her from Dr. Frederic Wertham in the mid-fifties, the Amazing Amazon (with her style of raw action and adventure) has survived for thirty-two years. Although possibly some of her excitement has faded, she is still enjoyable to me.

One reason for Wonder Woman's immediate success was probably due to the self-same reason for the acclaim of her predecessor, Superman: sensationalism. When the dynamic Man of Might came onto the scene in 1938, the world had never seen anything quite like him. Also the world was taken by storm upon the appearance of Wonder Woman, Super-*Woman*.

Wonder Woman's male following probably regarded her as just another intriguing super-character and the feminine answer to Superman; many of Diana's female readers, some of whom grew up to become active in the feminist movement, saw her as the idealized woman - the virtual goddess that they would try to emulate but knew was peerless and lacking imitation - until...

A blatant twin to Wonder Woman materialized in 1947 in the shapely form of Moon Girl, a mythology-spawned heroine possessing a power-giving "moonstone" and a "moonship" which she could summon telepathically.

The faltering Moon Girl was soon supplied with a female sidekick, Star, in a setup reminiscent of Batman and Robin. Imitating the Dynamic Duo also laid an egg, and Clare Lune, alias Moon Girl, understandably bit the dust. No grade-B copies of Wonder Woman would be tolerated by fandom! Isn't it strange that a super-female à la Superman thrived?

ACTION COMICS #252 (May, 1959) heralded the initial appearance of Supergirl, the Man of Steel's teen-age cousin, whose rocket shot from lost Krypton took longer in reaching earth than Superman's. One might wonder why a Superman-like character such as this would "catch on."

Perhaps Kara Zor-El proved to be more realistic and believable than her omnipotent cousin, if you can actually conceive of a girl - or a man - sporting phenomenal strength, flight and various "visions." The Maid of Might did not care as much about saving the world as her more solemn relative. Supergirl, in the early years of her career, was more concerned with identifiable teen interests such as romance. More importantly, Supergirl could relate to people in a realistic fashion, be it boys or female friends such as Luthor's secret sister, the telepathic Lena Thorul, who will return in THE SUPERMAN FAMILY #168 (December-January, 1974-75). To this writer, Superman has always been somewhat aloof. An unsuccessful attempt, in my opinion, to abolish Superman's all-powerful image was made during DC's "relevant period," circa 1971, the era of Green Lantern and Green Arrow's link-up, the powerless Diana Prince-Wonder Woman, the Robin-less Batman, the plain-clothed Teen Titans, Jack Kirby's Jimmy Olsen, and Supergirl's on-and-off superpowers, another major factor which contributed to the Girl of Steel's appealing image of a powerful woman, yet one able to relate to her obvious Earthling inferiors - and sometimes even vulnerable to physical and emotional pain, a characteristic of each of us.

Possibly Supergirl, a female extension of the already successful Superman at least in the beginning, has survived for fifteen years because of her more human facet. Whether or not Supergirl can continue to flourish only semi-annually in the disappointing SUPERMAN FAMILY remains to be seen.

The bloodthirsty "heroine" Iron Lady appeared in the late 'forties once in Hillman Comics' REAL CLUE COMICS and once in AIRBOY. Those two appearances were more than enough! Iron Lady, garbed in a red strapless evening gown and hiding crushing iron gloves beneath her white muff (weapons she did not hesitate to use on anyone), personified the dire need for the Comics Code Authority which would materialize a decade later.

Besides being overly fond of pummelling thugs with her iron gloves, Iron Lady felt that "...when a rat goes young, there isn't the danger of what he might do if he reached full growth." Iron Lady actually said that in the April, 1947 issue of Hillman's REAL CLUE COMICS. Instead of a heroine in the conventional sense of the word, Iron Lady was more like the current Hangman, Fool-killer, and Punisher - the fanatic vigilantes recently pitted against Marvel's Werewolf, Man-Thing and Spider-Man. This heroine didn't survive for the propable reason of the readers' dislike of a "heroine" who is just a stone's throw away from villainy.

Yet comics fans seemed to have taken to a villainess who was basically good at heart. The feline fury who chose Batman as her foe, the Catwoman, was originally called "The Cat" and made her daring debut in BATMAN #1 (Spring, 1940). At first The

Cat was a cunning criminal who lurked in the dark shadows, as did Batman and the Joker in his initial appearances. Then the stories involving her - and the Batman television show - began to play up the fact that Catwoman felt compassion for the Caped Crusader. In my opinion, Selina Kyle, alias the Catwoman, has sported a staying power equaled by many heroes because of a possible romantic interest for Batman in her - and because of the fact that Catwoman is a very complex character, a rarity in the early days of comics. I for one found it difficult to wholly regard her as simply that issue's villain. The Catwoman is a criminal with whom many could symathize despite her repeated felonies.

As stated earlier, some heroines who were based on an already successful idea or character hit it big, while other imitations died. A vallainess with motivations and a personality similar to Batman's Catwoman was the Golden Age Green Lantern's unsuccessful Harlequin, whose initial appearance occurred in ALL-AMERICAN COMICS #89 (September, 1947). By the close of 1948, however, Molly Maynne, a.k.a. the Harlequin, had slid into Limbo. But before her leave, she had almost usurped the idiotic Doiby Dickles as Green Lantern's comic sidekick. Molly, a secretary, adopted the guise of the Harlequin simply to attract the handsome Green Lantern's attention. Perhaps her demise was due to the cliché resented by some women even then: Molly was an "anything to snare a man"-type woman.

Of course these are merely speculations on the part of this writer. You may vehemently disagree. Your views are invited.

Next issue I shall discuss Black Canary, Lois Lane, Batwoman and Batgirl, Black Cat, Phantom Lady, and Liberty Belle.

THA ADVERTISING: A GOOD DEAL

If you're ready to sell, trade or buy, please note that every single reader of THA *is an enthusiastic fan who shares your own interest in the heroine-oriented comics and related items! Many are collectors who may want what you have to offer or may have just what you want to obtain.*

Our current circulation is not in the big-league category - but neither are our advertising rates - and future orders of back issues will very likely increase our ultimate sales considerably. So why not place your ads in TLO *now while our rates are the cheapest they will ever be? Nowhere else could your ad meet a higher percentage of reader interest in heroine-related comics, fanzines, books, posters, tapes, etc.!*

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→ All ads must be submitted in the sizes specified. These sizes will be slightly reduced in the printing process.

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How would you like to have your own personal ad or announcement layed out, expertly typed, and illustrated for you by one of the talented members of the AHPA staff? You'll be proud to see it published in THA, and you'll receive the artist's original version so you can also place it in other publications if you wish. Sound like a good investment? If so, let me know, and I'll be glad to put you in touch with a staff member with whom you can negotiate reasonable rates.

Let's Hear You!

Nominations!

HEROINE MOST IN NEED OF REVIVAL
BEST HEROINE COSTUME

We hereby call for your nominations for the first two of our CHFC national comics awards. What previously established heroine, not currently being featured regularly in new stories, would *you* most like to see the prozines revive now in new stories on a regular basis? Of the costumes worn by the "costumed" heroines of the past and present, which is *your* all-time favorite?

- AWARDS PROCEDURES AND RULES -

1. Each THA issue will list, for a vote by the CHFC membership, the entries which have been nominated and will also call for nominations in new categories. (Your first nominations will be listed in THA #3.)

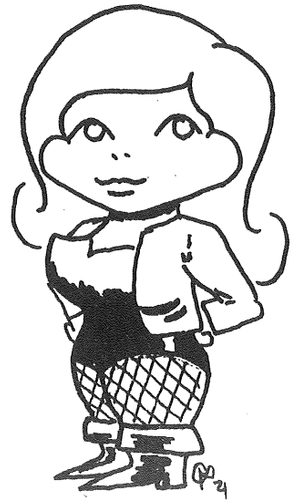
2. You may make THREE nominations in EACH category, but be sure to indicate clearly which is your first, second and third choice. These will receive 5 points, 3 points, and one point respectively; and the few which receive the most total points will be considered as nominated.

3. In the final balloting, you may vote for your first, second and third choice among the nominees listed in each category.

4. Nominations or votes received after the announced DEADLINES or not in accordance with other rules will be invalid.

5. THA will publish the final results of the voting in all categories and will also send appropriate notification and comment to the prozines involved. (The latter step is one way in which we can help make the publishers aware of the fans' views and preferences.)

THE DEADLINE FOR THE CATEGORIES ABOVE IS DECEMBER 1, 1974.



EDITOR'S NOTE: Just as I was in the final stages of the make-up of THA *#1, this charmingly pixyish wee charicature of the Black Canary arrived in Chris Padovano's first letter inquiring about the CHFC. I can't look at it without smiling, and sometimes I even break out laughing! I'll bet you will too. That's why I just had to make space on this page for this happy little sketch even though it is so very different from the more-realistic artwork* THA *generally intends to present.*

I'm including this explanation because I certainly don't want to be deluged in the future with everyone's ideas of "cute cartoons." That's not our field. On the other hand, if Chris sends in more things like this, I can't honestly promise that you won't be seeing more of her work in THA. *(Or is it* his *work?? I really don't know. Like I said, this was his or her very* first CHFC letter!*) I guess this story sort of proves, incidentally, that you don't necessarily have to be a staff regular to have your contributions published in* THA.

A.T.

"BARBARELLA" - A MOVIE REVIEW

by SCOTT TAYLOR

The name stuck in my mind the first time I read it. "Who is Barbarella?" you ask. Barbarella is the female Flash Gordon of the French funnies. She came to life in Paramount's movie of the same name. Jane Fonda played the star role of Barbarella, with John Phillip Law co-starring as Pygar, the blind angel.

If one overlooks the scenes that gave this movie an "R" rating (which weren't violent ones), it is really a very enjoyable movie. Some of the sets looked like Star Trek rejects, but they improved.

The movie opens with Barbarella doing a strip tease to the theme song. By the time she is out of her space suit, with artificial gravity activated, she receives a call from the President of the Republic of Earth. A brilliant young scientist has disappeared with a powerful new weapon, and is believed to be on the planet Lythion. Why he has invented a weapon is the reason for Barbarella's astonishment. It seems that the earth has been completely at peace for centuries, this being the year 40,000!

The President sends her weapons from an ancient collection in a museum and she turns her spaceship/home about, heading toward the planet of mystery. Rumors have it that Sogo, the only city on Lythion, is still in the barbaric state of civil strife, sex, sin, and assorted other things. As she nears the planet, a magnetic storm causes her to crash on the shore of a frozen lake, possibly at one of the polar ice caps. She discovers that there isn't too much damage to the ship, but she can't fix it anyway.

Suddenly, two small girls appear and one hits Ms. B. with a big chunk of crystal. She is taken to a wrecked spaceship, which she recognizes as Durand-Durand's, the man she is looking for. Then she is tied to two posts, and the girls and their friends set devilish dolls with steel, razor-sharp teeth into motion. These dolls rip both skin and cloth until the planet's child catcher rescues her. He fixes her ship and she again takes off for Sogo, but her ship suddenly crashes down through the ice into the waters below and she has to blast her way up to the surface.

She then finds herself in the labyrinth, overlooked by Sogo, and it is there that she meets Pygar. He flies her up to the city, and they enter on a backstreet. A mob is about to kill Pygar when he is separated from Barbarella, but she appears and they back into a room called "The Ultimate Solution." They then are confronted by the Concierge to the Great Tyrant, the Black Queen.

The queen orders her thrown into a bird cage. Suddenly, a multitude of birds arrive, which Barbarella thinks is lovely till they keep coming. They claw and peck at her until she falls through a trap door into the lair of the revolutionary forces that dwell in the city. Barbarella agrees to let them use her ship and weapons, and then with an invisible key, she sets out to capture the Black Queen in her Chamber of Dreams.

Instead, she is again captured by the Concierge, and this time he places her in a stimulating machine, which is to cuase her to die of too great pleasure. Instead, she blows the machine's fuses. The Concierge (who, by means of a brain-wave analyzer, Barbarella has now recognized as Durand) is about to kill her when she tells him about the key. As he wants to rule Sogo. he takes her to the dream chamber and suddenly locks her in. If she is not alone in her chamber, the Mathmos, an evil liquid life that the city floats on, is to devour the queen, so double-D can be crowned as new ruler. Suddenly, the revolution begins. Durand flees to a hidden chamber where his Positronic Ray is. He uses it to turn all of the revolutionaries into 4th dimensional nothingness.

Determined to have the last laugh, the Black Queen releases the Mathmos, and the city begins to sink. The stuff begins to devour the whole planet, but because of her terrible goodness, it places a protective bubble around Barbarella and the queen, who is with her. They rise to the surface and find Pygar also spared. He puts his arms around them and then flies off to the closing theme song. Barbarella, seeing that he has rescued the Black Queen, says, "Why did you rescue her after all the terrible things she's done to you?" To which his reply is, "An angel has no memory of evil!"

BARBARELLA AND RYGAR IN "THE ULTIMATE SOLUTION CHAMBER"

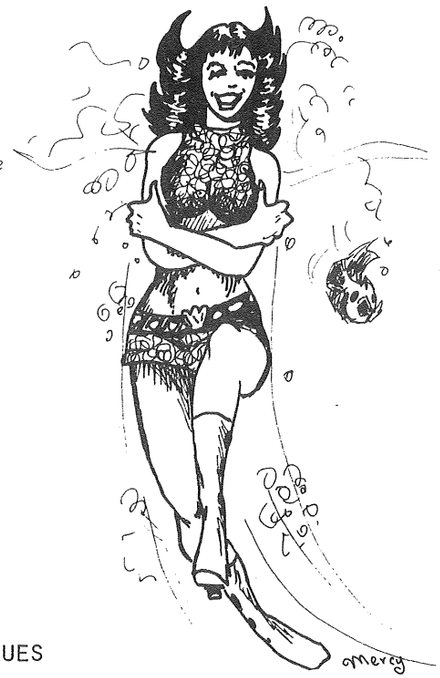
All in all, I really liked this movie! The costumes were really fabulous, and once the scene switched to the city, Sogo was really great. I would suggest it to any sci-fi buffs of age, who would not be offended by the scenes in which the wardrobe personnel and writers left a little to be

desired.

This could have been a great movie, but we'll have to settle for pretty good. Gene Roddenberry could make a great television show out of it, I'm sure. Why not find out?

HEROINE HUNT

by Mike Emery



The names of 15 superheroines can be found in the diagram below. To find them, just solve the clues and then look for the names in the diagram. The names can appear in any direction.

N O I Z Q L E N A D A N R O L
B A D R E A M G I R L U N R I
O P M L R I G R E P U S K Y G
M A R O V E L I S G R C E A H
S S A L W O D A H S T A U A T
B E M M A R V E L G R I L I L
L B J I S N E A T E R L S T A
A H L A P N N D I X O E B N S
C N U A L R I G N R U T A S S
K R N N C I X O N O S W L T I
W N Y A K K C S S O W I I D O
I Y O S H A W U H A T T H A H
D C B E T S S T C O M C L I C
O I S T H A E L E G I H I O N
W E I R Y K L A V I M D L U N

CLUES

1. Marvel's magnetic mutant miss
2. Legionnairess who should never have to diet
3. A.K.A. tasmis malor
4. She doesn't use a magic wand(a)
5. Marvel's feline female
6. WW doesn't stand for Wonder Wart Hog
7. Mess with her and she'll sock you with dragonfang
8. Supe's kissin' cousin
9. The man without fear's maid without worry
10. Her kids will probably have electronic brains
11. Johnny Storm's old flame
12. She's a devil all right
13. She'll let you know what's going to happen to the Legion
14. Her favorite movie was probably "The Sting"
15. Jean's powers are all in her grey matter

WANT TO WORK IN COMICS? HERE'S A CHANCE!

One of our most exciting young AHPA panel artists, Frank Travellin Jr., is hard at work on a very promising original adventure strip featuring his own new heroine, The Huntress. You will see his work soon in AHPA fiction publications. Frank is looking for a capable letterer to work with him. If you have the time and ability, this would be extremely interesting job. You can contact Frank at 25 Stegman Terrace, Jersey City, N.J. 07305.

COMMITTEE REPORT:

The CHFC "Game Plan"

Our illustrious leader and coordinator, Albert Tanner, has asked me to write an article, explaining how the general membership of the COMIC HEROINES FAN CLUB can help in the recruiting of new members to our cause. Using the innate knowledge and intelligence that resides within every Membership Committee Chairman, I'll attempt to set down some basic guidelines by which any dedicated CHFCer can hope to help swell the ranks of our organization a phenomenal amount. I hope.

Al, himself, mentioned two of the most important guidelines in encouraging new people to join the comic heroine supporters: First, and foremost, talk to your friends. There's no better way to interest someone in joining than by showing him (or her) your own enthusiasm. And that's done best by word of mouth. Think of it--if every member of the CHFC could encourage one friend to join, we'd double our ranks! That's more than those of us on the Membership Committee could hope to do for a long, long time yet. Wouldn't that be terrific? Only on a one-to-one basis like this can we communicate the full potential and drive of our club to would-be members.

Secondly, Albert and the Membership Committee people have a limited number of ties and outlets through which we can publicize the Comic Heroines Fan Club. Please, let us know about any promising source of publicity - a fanzine, or some other publication through which we can advertise at reasonable rates. Or a fan club that you belong to, or at least know about. Any of your fellow collectors - would they be interested in joining? Do you know a budding young author or artist who would like the chance to see his/her work in print? Through the CHFC, he might get that opportunity! Are you one of the lucky ones who has a regular comic collector store in your town? Perhaps the proprietor would let you post a notice there, advertising our organization.

No matter what sized town you live in, there are probably a few avid comic readers around. If there is some place you could post a notice - the community bulletin board, or a neighborhood grocery store's public notice board - you might draw the interest of a few comic book fans our way.

Finally, every CHFC member ought to mail an occasional letter to the editorial offices at Marvel and DC. Let them know that there's a veritable army of comic heroine supporters out here. Just mention the Comic Heroines Fan Club briefly in your letters to Infantino, Lee, Schwartz, Boltinoff, Thomas, Orlando, and any others. Make them realize that our club is not just the passing fancy of three or four people, but rather, an anchored rock that is serving as the foundation for a growing, enthusiastic bunch of fans who are dedicated to seeing comic book heroines getting the breaks they deserve. We've got a long, tough road ahead of us; it's not going to be easy, persuading DC, Marvel and Charlton to devote more and more space to their adventure heroines. But we will convince them. There's a lot more than just one Wonder Woman around today, and it's up to us to make everybody realize that.

Scott Gibson,
Membership Committee Chairman